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NOTES

THE NINTH ANNUAL MEETING OF THE COLLEGE ART ASSOCIATION OF AMERICA

At the invitation of the Cleveland Museum of Art the committee on time and place has decided to hold the ninth annual meeting of the College Art Association of America at the Cleveland Museum of Art, Cleveland, Ohio, Thursday, Friday, and Saturday, April 1, 2 and 3, 1920. Preparations for a large attendance are already under way. A number of interesting speakers are assured, and provision is being made for the entertainment of members and guests of the Association. The local committee on arrangements is at work on its part of the program, and it is expected that access to important art collections in Cleveland and vicinity will be secured. The Cleveland Museum of Art has generously placed all its resources at the disposal of the Association.

RECENT CONTRIBUTIONS TO ART HISTORY

The gradual resumption of the relations of peace has brought many surprises and perhaps not the least among them is the discovery that our enemies remained remarkably active in research throughout the war. Their published material of the past few years is now being received so rapidly that it is difficult to keep pace with it. It seems useful, therefore, to call attention to a few studies of uncommon interest which might otherwise fail of the notice they deserve.

Leonardo da Vinci is too bright a star to be dimmed by clouds of powder smoke. During the last five years, partly because of the celebration of the fourth centennial of his death, he has more than any other artist en-

gaged the activity of students of art history. Of their contributions the most fascinating and probably the most significant is that concerning Leonardo's equestrian works published by Simon Meller in the *Jahrbuch der Preuss. Kunstsammlungen*, vol. XXXVII, 1916, pp. 213-250. For a period of twenty-five years Leonardo worked at the problem of the representation of horse and rider. The fate of the monuments for which his studies were made is well known: the painting of the Battle of Anghiari soon faded from the walls of the Palazzo Vecchio in Florence; the Sforza monument was made ready for casting, but the great clay model, after the fall of the Sforzas, was destroyed; the Trivulzio monument did not reach even its final model. Our knowledge of these works has heretofore been based upon drawings and inadequate descriptions. But reproductions of Leonardo's models for the two equestrian monuments are recognized by Meller in a Milanese engraving in drawings by followers, and in two small bronzes. The engraving shows four equestrian groups. It has usually been regarded as derived from Leonardo's drawings, but the small rectangular pedestal in each case and the tree trunk used as support in two cases indicate that the groups are copied from models. The vanquished warrior in one of the groups tallies exactly with a statuette in the Trivulzio collection, Milan (Pl. XIV, fig. 1). Our knowledge of Leonardo's last equestrian undertaking, the Trivulzio monument, has always been meager. Now, however, according to Meller, we may see in a little bronze lately acquired by the Budapest Museum a casting of one of Leonardo's models for that monument (Pl. XIV, fig. 2). The peculiarities of the horse—for example, the broad back and the bulging, serpentine neck—as well as of the pose of the rider, are found in Leonardo's contemporaneous drawings.

More than a generation has devoted itself to the reconstruction of the archaeological setting of Homeric times, while the corresponding study of the northern age of epic has been largely neglected. Readers of Beowulf and of the Niebelungenlied will be interested



Fig. 1—MILAN, TRIVULZIO COLLECTION: BRONZE STATUETTE FROM LEONARDO'S MODEL FOR THE SFORZA MONUMENT.

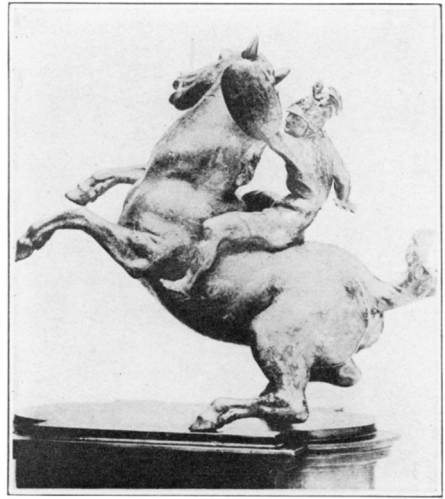


Fig. 2—BUDAPEST, MUSEUM: BRONZE STATUETTE FROM LEONARDO'S MODEL FOR THE TRIVULZIO MONUMENT.



Fig. 3—NARANCO: STA. MARIA. EXTERIOR WITHOUT LATER ADDITIONS.

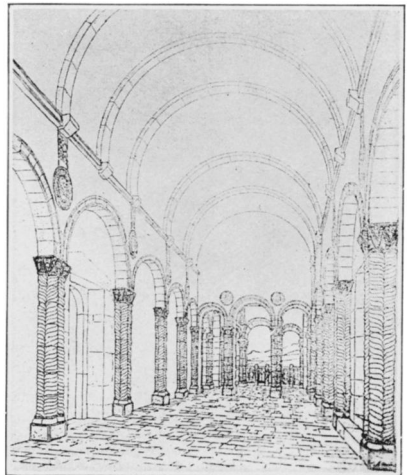


Fig. 4—NARANCO: STA. MARIA. INTERIOR IN ITS ORIGINAL CONDITION.

in the recognition in the so-called church of Sta. Maria at Naranco in Spain of such a hall as that of Heorot and that of Kriemhilden. Albrecht Haupt, in *Monatshefte für Kunstwissenschaft*, vol. IX, 1916, pp. 242-263, gives a fuller account of this structure than in his earlier book and, by distinguishing the kernel of the building from later additions, brings to light a perfect eighth century example of the old king's hall (Pl. XIV, fig. 3). The building has a ground story divided into three rooms, above this is the long hall, with an outlook room at each end. The hall is entered from each side through a raised portico reached by a pair of steps. The location is on a hillside, and to the discrepancy in ground level corresponds the arrangement at the entrances. On the side toward the hill, where the king entered, a few steps led down from the portico to the floor of the hall; on the opposite side steps led up. Though the building has a gable roof externally, its interior is barrel-vaulted (Pl. XIV, fig. 4). The hall is divided into seven bays and is lighted through the outlook rooms at the ends. This is, in paradigmatic purity, the type of hall whose history we can trace from the reception-hall of Attila described by Priscus (not to mention Valhalla) through various Carolingian and Scandinavian examples down to the Renaissance Lusthaus at Stuttgart.

Americans have become somewhat accustomed, though not indifferent, to seeing the prerogative of first publication of objects in American collections given to foreigners. Seldom, however, has such publication been made the basis of so far reaching an investigation as it is in the case of the Albanian treasure of the Morgan collection. Josef Strzygowski in his *Altai-Iran und Völkerwanderung*, Leipzig, 1917, takes this treasure as point of departure for the study of the influences exerted by the ornament of central Asia upon that of western Asia and Europe. Géza Supka has already pointed out linguistic connections between the treasure of Nagyszentmiklós and central Asia and more recently discovers many Buddhistic traces in the art of the barbarian invaders. Strzygowski traces the ornament of

the Albanian treasure back to Altaic prototypes of the bronze age. This ornament is primitive arabesque and, according to the author, was introduced into Mohammedan art by the Turks. In contrast to the view of Riegl, whose work is partly refuted, partly supplemented by the present book, the arabesque is of Asiatic origin and developed from geometric ornament, not from Hellenistic plant ornament. In this study of ornament, also, but particularly in a more recent publication, *Die Baukunst der Armenier und Europa*, Vienna, 1918, Strzygowski attempts to trace powerful artistic influences in connection with the barbarian migrations. Most striking, perhaps, is the evidence that the Byzantine architects learned eastern dome construction from the Armenians.

JOHN SHAPLEY.